

“FRONT MISSION 4”
ORIGINAL SOUNDTRACK

Music Composed, Arranged & Produced by
Hidenori Iwasaki

MUSIC COMPOSED, ARRANGED & PRODUCED by Hidenori Iwasaki

SYNTHESIZER OPERATOR & MUSIC COMPOSED by Ryo Yamazaki

GUITAR : Tsuyoshi Sekito (DISC 01-3, DISC 02-25)
Satoshi Akamatsu (DISC 01-3)
TRUMPET : Shin Kazuhara (DISC 01-5, 9, DISC 02-4, 25)
TIN WHISTLE : Garyu Matsumoto (ROBA HOUSE) (DISC 02-24)

RECORDING ENGINEER : Junichiro Ojima at Sunrise Studio (DISC 01-5, 9, DISC 02-4, 25)
RECORDING COORDINATOR: Fumio Takano
MASTERING ENGINEER : Masao Nakazato at ONKIO HAUS

ART DIRECTOR : Tadashi Shimada (Banana Studio)
DESIGNER: Tadashi Shimada & Norie Kadokura (Banana Studio)
PHOTOGRAPHER : Hiroshi Shibaizumi & Shinji Motomatsu (Hand Made)
COVER OBJECT : Toshio Hayashi

CHARACTER DESIGN: Yusuke Naora

PRODUCTION MANAGER: Masayuki Tanaka

CD PRODUCTION SUPPORT : SQUARE ENIX Merchandising Division

PRODUCTION COORDINATOR: Koichiro Sakamoto

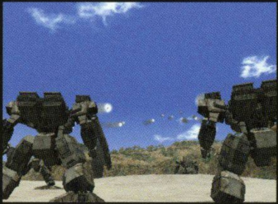
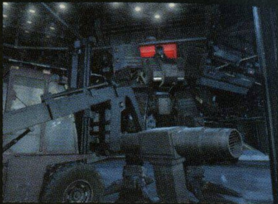
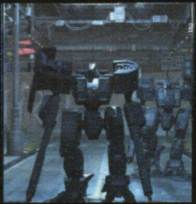
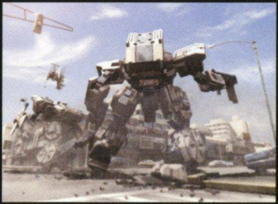
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Front Mission 4

Futi Sito Kasion Force








"FRONT MISSION 4"

Original soundtrack

Music Composed, Arranged & Produced by
Hidenori Iwasaki

Disc 01

01: Assault
02: Dust and Flames
03: Red Alert
04: Beginnings
05: The Durandal
06: Boot Camp
07: Nexus News wave
08: The Central Assembly
09: Move Out!
10: Mission Complete Hong
11 : Clear Skies Over Europe
12: Intruders
13: Conspiracy
14: Destinations
15: Free Spirit
16 Next Mayday
17: Whispers
18: Break Free
19: Deserters
20: Siege
21: Peace of Mind
22: Briefing
23: Battle Plans Wave
24: Lock & Load
25: Intermission



Disc 02

01: Aggressors
02: Harbor Town
03 : Hostiles
04 : Game Over
05: Grapevine
06: War Machine Kyo
07: Rampage next
08: Southern Breeze
09: Knights of Steel
10: To the Dragon's Lair
11: The Revolutionary
12 : Leaden Sky
13: Threat
14 : Expeditionary Fleet
15: Brute Force
16 : Blauer Nebel
17: Death of an Old Lion
18: Voice of Reason Nami
19: Warmth
20: Why Am I Here?
21: Pride and Honor
22: Requiem for a Soldier
23: Iron Tempest
24: Guiding Light
25: Credits

Hong Written by Ryo Yamazaki



Liner Notes ---------------------------- Hidenori I wasaki

A Ten-Year Blank
It's already been 9 years since I started making a living from music. During that time, I have been working as a manipulator. **So, it was the first time in 10 years since the university music circle that I had composed music.** It felt like **putting oil on a shiny bicycle** and forcing it to pedal. Actually, the original plan was for FFRONT **MISSION** 4 to be composed by an external composer, and I was in charge of the manipulator. However, the production manager, Mr. Maeda, kindly agreed to let me listen to a demo tape if he could write a song. I ended up being in charge of composing, but I'm h Half, embarrassed half...

Get Moving is
the first time for a short-term project so far. Once development has begun, if you compare the number of songs that can be composed by the deadline at that time with the ordered songs, it's already a problem. I smiled wryly when I saw the schedule that the planner had made for me. I don't have enough time to develop plans and ideas... This job is oh... it's pretty unfavorable~ No, no, I'm not making excuses. concept
I have to clarify and make it divisible in it. The pedal is fully open.

The Best of
HelpersThus , it is difficult for one person to compose and manipulate within the period, so let's hire a dedicated support staff That's what I was talking about. However, craftsman Yamazaki-kun's schedule was free! It felt like I had obtained the "strongest summoned beast". This time, not only manipulating, but also composing and directing, please make a big success I was.

Finding My Sound
What is your musical personality? Chordwork, harmony, melodies? I don't even have time. After all, I think it's best for me to listen to the tone and sound pressure of the manipulator that I've been doing for many years. That's why this :FRONT **MISSION** 4". The chords, harmony and melody are very simple. Expressive power of tone and mixing balance are the key. Oops! Lastly, you won't be able to hear the timbre and sound pressure unless you raise the volume, so please listen to it at a high volume.

Profile • While
studying at Hidenori Iwasaki University, he established a music circle centered on DTM, and at the same time started working part-time, such as creating data for online karaoke. After graduating, he joined HAM Co., Ltd. as a synthesizer operator assistant. Joined Square Enix Co., Ltd. (former Square) in 1998 after working as a synthesizer operator for Moonriders Toru Okada and Yoshiaki Shirai . As a manipulator, worked on Chocobo Racing "Bouncer" Final Fantasy xu! Final Fantasy Crystal Chronicle

Liner Notes ------------- R yo Y amazaki

[FRONT MISSION] is one of my favorite games since "1st", and I devoted myself to making the strongest Wanzer . Shortly after joining the company , I was able to help with several songs on FRONT **MISSION** 3J, and I am very honored to have been involved in the development from the launch this time. Personally, it was the most enjoyable work in the series. During the denouig period, I completely forgot about my work and became a mere user! It's a secret that I rushed to the ophthalmologist when I suddenly realized that my blood vessels were sharp and I had rabbit eyes. Everyone, be careful not to overdo it (I told you...).

By the way, Mr. Iwasaki, who was in charge of composing music for this work, is a senior in the music club at the same university, and for some reason or other he is working in the same company and working on the same game. The development of this time began with a reckless attempt to bring a Hollywood movie-like taste into the game, but as usual, the hardware restrictions were severe, and trying to do the same thing as movie music in the PS2 memory would take a lot of time . Ingenuity is required. However, I was encouraged by the hopeful observation that if I put restrictions on the sounds and performance methods that I use from the composition stage and make calculations so that they fit in memory, I should be able to sound them without losing the original quality. , I made it steadily, but... Huh? It's ringing... It's ringing, hey! ...This is the built-in music, Oto-chan! That's why So, since the original pre-production version was almost reproduced on the actual machine, this soundtrack contains all songs in the pre-production version, except for movies and stream songs.

However, as always, the pressure of not having Souma is really strong... Every time I make a schedule and calculate the time I can spend on one song, the area under my stomach shrinks. One time is fine , so I'll take it easy over about five years. In any case, I guess we'll have to keep getting along with the "deadline" guy who is inseparable from development.

...yes. Anyway, thank you very much to all the developers. And Mr. Iwasaki, you did a great job writing everything in such a short period of time. applause. And please keep in touch as a good senior and work colleague from now on.

Profile •Ryo
Yamazaki Joined Square Enix Co., Ltd. (former Square) in
1999. In charge of synth operation and music programming for "Saga Frontier 2",
"Chrono Cross", "Final Fantasy XH Kingdom Hearts" [Unlimited: Saga", etc.

EXPLANATION
text by Hidenori Iwasaki

Disc 01

01: Assault

I suddenly started with a movie-like intro. Dwan • •

Gooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooooo

I love the performance of One of the themes of "FRONT **MISSION 4"** is how to integrate video and music.

rice field . The first **three** songs show this tendency remarkably.
I think.

02: Dust and Flames

I was stunned by the realistic images
Let's go. As expected of Visual Works! The music has a collage-like approach.
I wonder if it's a feeling of atonal.

03: Red Alert

I like the second half of the song. The guitar with delay was performed by Mr. Sekito and Mr. Akamatsu.
It's Kanade.

05: The Durandal

The trumpet is the theme of "Lupin the Third" and

by Mr. Kazuhara, who is famous for his performance of "Kuroshikijin"
It is.

06: Boot Camp

Woodwind instruments tend to distort the sound due to the hardware specifications of the PlayStation. That's why it's one of the few songs in which woodwind instruments appear.

09: Move Out!

This song was made in the early stages of development.
First the snare pattern, then the string nicks.
It was completed with a stacking method called • • •. Book
As can be said for the work in general,
Strings tend to be expressionless, so try to create expressive string phrases.
bottom.

10: Mission Complete Nami

This is an arrangement of the main theme. after a long battle
(laughs)

11: Clear Skies Over Europe

Because the percussion didn't blend into the song,
Yamazaki-kun can use a plug-in on Cubase to fill in the filter.

I got a luther. suddenly feels like now (laughs)

14: Destinations

This song was made in a hurry at the end of development. advance War music with percussion instruments, strings, and horns So, I tried to express it with only standard instruments.

15: Free Spirit

South America = pan flute, Daryl's theme = easy-to-understand **melody .** In fact, a cheerful reggae that was abandoned

There is a lot of ticks, and it is quite a laughing stock in the inner circle. It was ta.

17: Whispers

The impressive sound of the whistling flute is It's a dian flute. when i was making this song There is no image yet at the point, and I will rely on the scenario I made it with the image of Nezuela Mountains.

25: Intermission

This song was created while playing around with the arpeggiator function of **Emu** 's **Audity** synth. Y As a member of **the MO** generation, I originally thought that this kind of music I really want to beat it, but it's barely up It's a song that slips right in, so I finished it in **two** hours. I got it (laughs).

Disc 02

01: Aggressors

The cello riff and snare came to mind first. rice field . Don't play this song at that point! The feeling of had. This is my personal favorite song.

07: Rampage Hong

Iwa Nobuna's crazy image works well I think I was able to express it. F06 : **War Machine** **(DISC** 02) J also uses a metallic sound that symbolizes her destructive personality.

08: Southern Breeze

The request was to ``express a rustic village,'' so I chose a Bossa Nova-like song that I personally like. To. At the demo stage, rather than a mountain village, It was a reminiscent feeling, so the slit drum The percussion with the rustic wood tones I stepped in later.

09: Knights of Steel

Braunebel = German elite knights. Wagner = In **3** time , reminiscent of Wagner I made a waltz-like battle song. I put on a rather flashy intro for myself. I'm going to do it, but what do you think?

10: To the Dragon's Lair

In this scene, the song, sound effects, and lines were all the same at first. It was silent. As expected, silence is bad, so minimum ambient music It was the appearance of Jick.

12 : Leaden Sky

An Austrian Pioneer named Bösendorfer There is that, but the piano of this song is that I use tone. The flute that can be heard in the second half is ÿShun, I mistakenly heard it as a live performance (?). It's all thanks to Mr. Yamazaki's skill.

14 : Expeditionary Fleet

I tried to **express the size of the USN fleet with a combination of** African frame drums, Japanese drums, and small Katsusa. It's a unique work with drums as the main theme.

18: Voice of Reason Hong

Originally used by Nexus News It was supposed to be, but it didn't match the screen and was about to be rejected However, Mr. Iwasaki, who is in charge of the scenario, proposed Things have been revived. Thank you.

24: Guiding Light

What is a person's purpose in life? I tried adding music with strings and a tin whistle. last

Thank you for your hard work to those who played at for the first time.

25: Credits

The first half of the song was used at the Tokyo Game Show is almost the same as Good reputation among developers So I rearranged it for the ending I decided to use it.

Hong **text by Ryo Yamazaki**

"FRONT MISSI0N 4" CHARACTERS

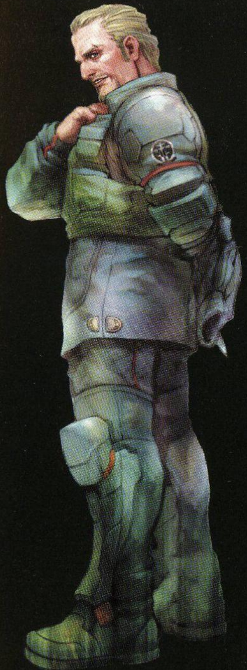
Character design by Yusuke Naora



ELSA/age:22



DARRIL/age:32



ZEAD /age:45



BECK/age:30



LATONA/age:28



HERMES/age:20

BOSCH/age:34





FREDERICK LANCASTER
age: 36

CHAEFFER/age:24





RENGES/age:35

LUIS/age:20

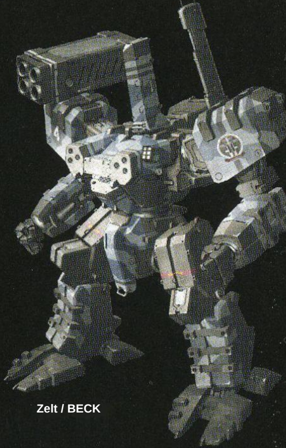




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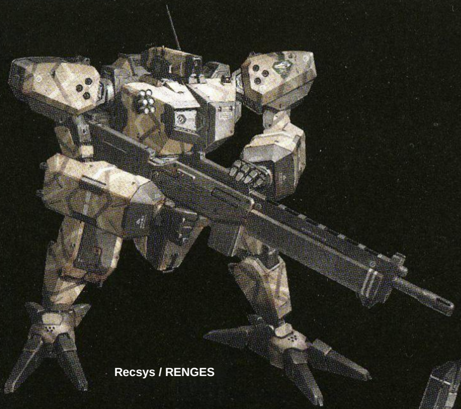
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Zelt / BECK



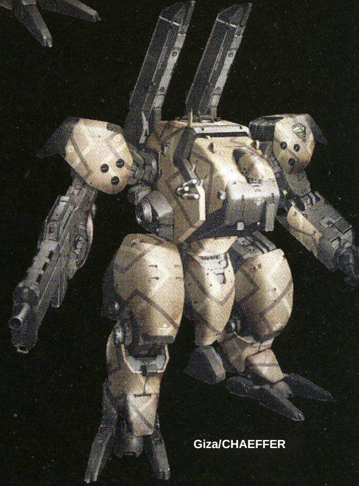
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Recsys / RENGES



Calm200/INES



Giza/CHAEFFER

ORIGINAL MUSIC COMPOSER : Yoko Shimomura

(DISC 01-1, 2, 4-8, 10, 13-16, 19, 21-23, 26, DISC 02-2, 3, 7, 12)
Noriko Matsueda

(DISC 01-3, 9, 11, 12, 17, 18, 20, 24, 25, 27, DISC 02-1, 4-6, 8-11, 13-15)

MASTERING ENGINEER: Yuka Koizumi at Orange

ART DIRECTOR : Tadashi Shimada (Banana Studio)
DESIGNER: Tadashi Shimada & Norie Kadokura (Banana Studio)

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FRONT MISSION 1st

front mission the first



Disc 01

01: A Minefield
02: Canyon Crow
03: Rise to Action
04 : Advanced Guard
05: Mercenaries
06: Take the Offensive
07: The Evils of War
08: Decline
09: Force Stall
10: Manifold Irons
11: Bloody Temperature
12 : Relative Thinking
13: Holic Shot
14 : Hard Drag
15: More and More
16: Win Back
17: Raise a Flag
18: The General Situation
19: Shallow Twilight
20: Optical City
21: Coaxial Town
22: Field Hospital
23: Arena
24: Shop
25: Bar
26: Setting Up
27: Military Government

Disc 02

01 : Ominous
02: Martial Ecologist
03: Rage! Rage! Rage!
04: Tension
05 : A Person Easily Elated
06: Kalen
07: Elegie
08: Natalie
09: Fear
10 : Terrible Density
11: Mad Pressure
12: Destructive Logic
13: Defeat
14: Within Living Memory
15: Next Resolution
16: Maria Hong
17: Driscoll «
18: BlackHounds Kyoto
19: New Enemy Turn Hong
20 : Ending (USN) Next

*This is a newly added song for PlayStation.
In addition, all existing songs have been arranged.

Music Composed,
Arranged & Produced by
Hidenori Iwasaki

-FRONT MISSION 4MORIGINAL SOUNDTRACK

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